1889

L'EXPOSITION

UNIVERSELLE

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WORLD'S • FAIR • COLLECTION

PARIS, 1889

THE CHEFS-D'ŒUVRE

EDITION DE LUXE

LIVRAISON FIVE

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Chauncey

are grouped in one of the sunny interiors filled with a beautiful diffused light which he paints rather better than anyone else, and through the window is seen a glimpse of summery greens. The map on the wall is introduced for the purpose of completing the color composition by one or two strong blocks of color. The painter was a pupil of Gérôme, and first exhibited in 1876. His "Wedding Party at the Photographer's," three years later, was the first of his celebrated works, in all of which may be found combined a technical skill that betters the bests of the realists and impressionists and a sentiment of refinement and distinction to which they are quite unknown. "He is a digger and one inspired; he paints with his soul, and each one of his works reflects a poetical sentiment."

M. Paul-Joseph Jamin's "Tragedy of the Stone Age" proceeds on a different theory. The situation is probable enough—the pre-historic hunter returns to his cavern home only to find it occupied by a very modern-looking lion who has already disposed of the unfortunate wife. The husband's sudden paralysis of surprise and terror is almost comic, but both in his figure and in that of the dead woman are traces of refinement in form and color which the painters give these remote ancestors, but which the scientists are much inclined to deny them. The artist was born in Paris in 1853 and was a pupil of Boulanger and Lefebvre. His only other exhibit at the Exposition was also a scene from the age of stone,—a party of hunters flying from the most colossal of possible mammoths.

ENGLISH SECTION.

ICARUS. FROM THE STATUE BY ALFRED GILBERT, A. R. A.

THE larger paintings in the Spanish section were almost exclusively given to sombre subjects—some of them very sombre indeed, and the largest distinctively cheerful and decorative scene was from the brush of an artist born in the Philippine Islands, and whose preliminary occupation was as unique in artistic annals as his birth-place. The merit of this important painting, reproduced by the photogravure, entitles its author to tell his history, which he has done briefly as follows:—He was born at Badok, the 23d of October, 1857, and having completed his course at the Naval School was duly licensed as a pilot and followed this calling for three years with more than usual skill and courage. At the end of this period, however, he announced his intention of becoming an artist, and after having encountered the customary opposition from all his friends and acquaintances commenced his studies at the Academy of Fine Arts which is to be found in Manila. This institution, a short time afterwards,—to use his own words—"politely dismissed" him. No true artist is discouraged by such a set-back as this, and Signor Luna, persevering in his resolution, contrived to secure some instruction from an indigenous instructor named Guerrero, and soon afterwards secured the aid of his family for the journey to Madrid. In the Spanish capital he obtained the friendship and instruction of Vera, which enabled him to visit Rome. His first important picture, "The Death of Cleopatra," exhibited three years later, secured for him in Madrid a medal of the second class; and three years later still his "Spoliarium" received a third-class medal at

the Paris Salon of 1886. In the latter work he revived once more the cruelties of the Colosseum,—the connoisseurs, the *dilettanti*, of the spectacle arresting their steps to contemplate the slain bodies of the gladiators dragged out of the arena. For the Senate House of Madrid, Luna has executed a large painting representing the "Battle of Lepanto," destined to serve as a pendant to Pradilla's "Surrender of Grenada"—which we hope to present to our readers—and which was very favorably received by the public. The city of Manila, repenting of its early discourtesy, commissioned him to paint a historical composition commemorating the conquest of the Philippines, and the artist selected the characteristic

ENGLISH SECTION]

PEACE. FROM THE STATUE BY ONSLOW FORD.

subject of the *Pacto de Sangre*, or the "Compact of Blood," a ceremony of the ancient Philippine islanders, by which they established and consecrated the bonds of friendship and alliance among themselves. The artist desired to exhibit both the "Spoliarium" and the "Battle of Lepanto" at the Paris Exposition, but was unable to secure the consent of the Commission of Madrid.

For the painting reproduced by our plate he found his text in the *Carmen Nuptiale* of Catullus, "Come, HYMEN, OH! HYMENÆUS!" The graceful Greek wedding procession winds its way through the marble courts of the temple, with a cheerful diversity of attitude and expression and with a very varying

range of color, from the delicate contrast of the white-robed bride against the white column, accented by the dark, reddish purple of her companion, to the golden browns of the figures in the rear. The painter's four other exhibits were a portrait, a landscape, a "Bacchante" and a genre scene, "The Model."

THE reputation of DECAMPS has suffered, in common with that of other leaders of the "romantic" school, by contrast with the greater brilliancy of Delacroix. Part of this may be due to the natural limitations of his organization, and much may be attributed to that lack of early technical training which he himself deplored. "When we have defined," says M. Gustave Geffroy, "the singularity of arrangement and the long and languid grace of the vignettes of 1830, when our eyes have later been amused by the rosy and sprightly defiles of Bohemia led by Diaz through his forests, with caprices of color and, almost, of design, when we have been surprised by the nullity of that art truly excessive which is asserted by the bulk of the work of Delaroche and Horace Vernet, we are led to renounce the enumeration and the study in detail of the series, of the groups, of the schools. Even the art of Decamps, however solid may be certain of his pages so obstinately constructed, scarcely solicits our attention. It is better worth our while to proceed immediately to the material splendor and the fine intellectuality of Delacroix."

Decamp's reputation, however, is not to be so summarily dismissed, and the torrent of eulogy with which the modern French critics acclaim the name of Delacroix is not to be taken too seriously. In fidelity to Nature—a virtue very sparingly cultivated by the "romantic school"—the latter painter is scarcely entitled to the preference: in correctness of design and in veracity of color his shortcomings stand in need even of the elaborate apologies which his admirers have made for them. In the Centennial section of the Exposition he was represented by twenty-one examples, and Decamps by seven. Among the latter was the celebrated "SORTIE DE L'ECOLE TURQUE" of the collection of Mme. Moreau-Nélaton, reproduced in our wood-cut,—an excellent example. Another version of this favorite subject is in the collection of Sir Richard Wallace. In both there are similar figures and the same glow of sunshine on the white wall, but the Exposition picture was distinguished by the two red columns. In neither of them, however, is there much of that "local truth" which Professor Gerard Smith finds in the Eastern scenes of this painter.

AMID the general chorus of admiration which ascended around the display of French art in the galleries of the Exposition there was one notable exception, that of the appreciation of the methods of the modern landscape painters of that country. The glories of the school of 1830 are forever dinned in the ears of these moderns; the recent death of Jules Dupré has produced a fresh supply of eulogies of his contemporaries and lamentations over their descendants. Both native and foreign critics, big and little, expatiate upon the sublimity of one and the littleness of the other;—upon the "generalization of

ENGLISH SECTION.]
MÉDÉA. FROM THE SCULPTURE BY HAMO THORNYCROFT.

FRENCH SECTION.]

"BYBLIS." FROM THE SCULPTURE BY SUCHETET.

plans and the unison of harmonies" by which the former "disengaged an eternal character from the Aspects, the Seasons and the Hours," and "the bigness and glare," the "end of a school which scatters itself in niggardly analyses, incapable of lifting itself above the accidental," of the latter. M. Maurice Hamel, for example, in a fine figure of speech, declares that the former, "inspired by a sentiment, dreamy, exalted, melancholy or fervent, have filled up the abyss which separates us from impassible Nature, penetrating it with their thought, warming it with their emotion," and that this noble "formula" has become "a recipe applied mechanically by feeble imitators who imagine that they are painting Nature when they are only collecting her divers facts." Of the difference in the processes of the two schools there can be no doubt; if the inspiration of the masters never halted, and the rendering of Nature's facts by the scholars never rose above the mechanical, the discussion would be closed. But between such strictly individual "sentiment" as that of, Diaz sometimes, we will say, and the "collecting" of Victor Binet, let us say, there is cause to perpend. Not only are the facts concerning Nature's plains and skies in Normandy collected by the modern painter, but they are rendered so that the wearied tourist in the picture galleries feels them and sees them. The infinite level distances stretch out before his tired eyes, the fresh air seems to salute him, the gray light sifts through clouds of unbelievable splendor. And this truthfulness of letter and spirit may be found in a half dozen of these contemned later-day painters; when the landscapist brings home with him not only the colors and smells of the woods, but the very Dryads themselves, his "collecting" is scarcely to be reproached him.

These modern painters not only content themselves generally with the simplest compositions, the first unarranged corner that, apparently, strikes their eye, but they also sometimes select subjects that build up as pompously with rocks, trees, clouds and other accessories, as those of the best of the immortals. Here is M. Robinet, for instance, with his "Bay of the Herons, near Vitznau, Lake of the Four Cantons," from the Salon of 1885. To judge from our careful design, it might seem that this was some artificial, decorative composition of the last century, gotten up for some Salvator-Rosa scene of brigandage or, at the very least, for a Gobelin tapestry. But the artist assures us, not only by his carefully explicit geographical title, but by the *vraisemblance* of his painting, that this is an actual scene from Nature. The picture is a small one, though it looks as though it were immense; the dark rocks are relieved against a very clear gray sky, the beach is composed of light gray stones and the water is a very light blue. The tree that stands out against the sky is yellowish, as though it grew in an American autumn. The light in the sky is excellently rendered, the apparently academical composition is bathed in the real transparence of Nature. The artist exposed three other canvases and catalogued a fourth—in the Museum of Sens—two of them from this same lake of the Four Cantons. He lives in Switzerland and in the long, narrow rue Notre-Dame-des-Champs in Paris; he was born at Magny-Vernois (Haute-Saône), medalled in 1869, and was a pupil of Meissonier, Barrias, Cabat and Zund.

The first of the examples of Rousseau which we give, however, "Le Soir," might roughly be con-

sidered as an example of that "collecting divers facts" which M. Hamel says is not "painting Nature." The particular incident which has here attracted the attention of this connoisseur of "true dramas of light" is the effect of the last rays of sunlight on the tops of an old row of trimmed trees, reddening and yellowing them against the dark blue sky. The foreground is very dark, and the dark bush at the right is put in to give the keynote to these "values." "The assimilation of the air and the light with that which they cause to open and blow,"—this was the problem Rousseau set himself to render in his works. "The Evening" is in the collection of Mme. la Baronne Nathalie de Rothschild, and was one of the best of the sixteen examples of the master in the Exposition. Later, we hope to illustrate one or two more.

FRENCH SECTION.]
THE VICTOR IN THE COCK-FIGHT. FROM THE SCULPTURE BY FALGUIÈRE.

GUSTAVE COURTOIS and Dagnan-Bouveret are inseparable friends; they entered in 1869 the atelier of Gérôme, in 1876, 1877 and 1878 they both competed for the *Prix de Rome*, both obtained the second prix, and both were awarded third medals in 1878. They work in the same atelier, separated only by a movable screen; but of late years Courtois has seen his friend carry off greater honors at the Salon and the Exposition than those that have fallen to his own share. At the latter display, he was awarded the gold medal for his "Une Bienheureuse,"—a study of a young girl lying in her white burial garments, a sort of French "Evelyn Hope." Another of these unworldly-minded subjects to which he has of late years turned his attention was a figure of a sad-eyed Virgin, holding up her Baby, and the text is "A Sword shall pierce thy Soul also!" His best known work, however, is the "DANTE AND VIRGIL," illustrated by our wood-engraving, which procured him a medal of the second class at the Salon of 1880. It was in the ninth and lowest, the frozen, circle of his Inferno that Dante found these two sinners, Count Ugolino de' Gherardeschi, who gnaws the skull of his enemy, the Archbishop Ruggieri degli Ubaldini. Both condemned as traitors to this eternal ice, the latter expiates in this hideous fashion his share in having caused the count, his two sons and his two grandsons to perish with hunger in that tower of the Piazzi of the Anziani in Pisa which is still called the Tower of Famine.

"His jaws uplifting from their fell repast,
That sinner wiped them on the hairs o' the head
Which he behind had mangled, then began:
'Thy will obeying, I call up afresh
Sorrow past cure: which, but to think of, wrings
My heart, or ere I tell on't.'" . . . . .

Two years later appeared the handsome "BAYADÈRE," also reproduced by a wood-cut, fit to be the heroine of Goethe's ballad and, like the study of a woman in Japanese robes, of 1883, which came to this country, so admirable in color and painting that it seems to more fitly represent the artist's proper talent than his more spiritual works. The "Bayadère" and the "Burial of Atala" were catalogued in the Exposition, but not exhibited. Two or three portraits and a landscape motif completed the artist's representation. The name of Courtois has been connected with French art ever since the sixteenth

AN UNKEPT APPOINTMENT

J. GIRARDET

FRENCH SECTION].
SALAMMBO. FROM THE STATUE BY JEAN-ANTOINE-MARIE IDRAC.

century, and the present wearer of it, if not lineally descended from some of the nine painters who bore it before him, has at least, with his fine head and his pointed blonde beard, the air of the scion of an illustrious house. His friend, Dagnan-Bouveret, has made of him a spirited crayon sketch in which he wears befittingly an imposing costume, *temps* Henry VIII.

The "Dante and Virgil," it may be noted, was framed in black and hung over a door in the Exposition galleries. Dante wore his red robe and Virgil was draped in classic white: the ice that surrounded them was bluish and brownish and not very transparent. The distant hills which shut in this frozen circle were of a very dark purple and there was a gleam of yellow in the light of the gloomy sky.

MEHRMANN, that artist who took to painting when he found that he could not master the technical details of architecture, exposed in the Retrospective section his well-known version of that "Fountain of Jouvence" first discovered by Pausanias. Next to the most beautiful water-color of Theseus abandoning Ariadne, in the Luxembourg, it is perhaps the best specimen of the art of this "graceful, tranquil melodist,"—much better than his big "Letters, Arts and Sciences of Antiquity" in the Decennial exhibition. Here we see the different episodes of the charming story of that water that made the old young,—the withered grandam in gray who hobbles toward it on her crutches, the matron in reddish-brown robes who kneels to drink eagerly, and the fresh young virgin, radiant in her whiteness and nudity, who stands on the farther shore. Behind her are others, triumphant in their new bloom, in yellow, in gray, in pinkish tones and in blue, adorning themselves, calling their less fortunate sisters to the wonderful well. The autumnal tree which grows at the edge of the water and the pale tones of the landscape of this country of Nowhere, are duly set forth by the dark, ornamented border, a reminiscence of the painter's earlier studies. But very seldom have the painters succeeded in rendering better this old story which comes home so intimately to all humanity.

FRENCH SECTION]
DAVID. FROM THE BRONZE STATUE BY MERCIÉ.

MR. JAMES TISSOT, for all his long residence in England and the apparently English methods of his mind, is not yet to be reckoned among the upholders of the art of contemporary Great Britain. The inhabitants of that kingdom—an asylum even for the un-persecuted—offer a friendly hospitality to artists and other men, and are naturally disposed to reckon the most distinguished of these foreign-born residents, after a while, as in some sort contributors to the national renown. Some of

THE ORPHANS

FROM THE PAINTING BY

GOTTHARDT KUEHL

FRENCH SECTION.]
THE POSTILLION.—FROM THE PAINTING BY E. MEISSONIER.

them, Alma-Tadema, Herkomer, Boughton, Ernest Parton, and possibly Whistler, may be considered sufficiently acclimatized; Signor Perugini, who married the younger daughter of Charles Dickens, has long been a constant exhibitor at the Royal Academy, but there are others, the Frenchmen, Legros and Dalou, the Americans, Millet, Sargent and Abbey who do not become nationalized. And Tissot exhibits his five works in the French section of the Palais des Beaux-Arts, and the official catalogue gives his address as in the avenue du Bois-de-Boulogne. Four of these five works, though, old friends as they are, are faithful studies of English character, have a certain literary and complete way of telling the story in all its details which the English may be said to have developed from Carpaccio, and are painted in a certain manner which, though marked by individuality, is more like the modern English than the modern French methods. The series of four, executed in 1880 and exhibited at the Paris triennial National Exposition of 1883, illustrates a very modern version of the old story of "THE PRODIGAL SON," and received a medal of gold from the jury of the present Exposition. Our wood-engravings give the two most important scenes, the "DEPARTURE" and the "RETURN." In the first the dissatisfied younger son—extraordinarily British in type—sits heedlessly on the edge of the breakfast-table in the little sea-side inn and receives the final counsels of his old father. His wraps, umbrellas and walking-sticks are piled in the nearest chair, his pretty sister makes reproachful eyes over her sewing, behind the coffee-urn, and the good elder brother looks doggedly out of the window. In the second scene, we assist at a sort of Japanese feast of lanterns, "In Foreign Countries,"—slim and oblique-eyed dancers, very pretty and graceful, slide and pirouette in a lattice-walled summer house, the young Britisher in his tourist's suit sits cross-legged on the floor and a charming young Japanese rests her pretty head on his inattentive shoulder. A more graceful and decorous rendering of the "riotous living" was never invented,—the artist's intelligence, his genuine artistic talent have here helped him to something admirable. His technical peculiarities are also much more acceptable in this nocturne with its skilfully studied effects of lantern light thrown upwards, than in the other three of the series which are all supposed to be daylight effects. For the painter's indifference—or enmity—to aerial perspective is very much more strongly shown here than, for instance, in his well-known "Faust and Marguerite" in the Luxembourg. In fact, the pictures are so black and all so much on one plane that they have to be studied out at short distance; the wood-cuts are much more clear in this respect than the originals. In the third scene, the Prodigal returns, in a sufficiently

un-Biblical manner, on board of a cattle-steamer; the family have been notified and are all on the pier to meet him, the old father clasping him round the neck in a transport of joy, the pretty sister sticking her fingers in her cheeks with astonishment and the elder brother supercilious in a big ulster. In the fourth, the "Fatted Calf" is served on the banks of the Thames, the hero, restored to grace, lands in his boating flannels and his father turns to welcome him with a fine fatherly air of joy. An enormous amount of study has gone to the making of these pictures, the personages are most carefully rendered and extremely characteristic, the details of the various *mises en scène* have been collected with great care, and the extremely modern and realistic rendering of the episodes does not in any way affect the genuine emotions of the performers. The young man's insular stolidness and his repentance at his father's feet are equally well given; the old gentleman is admirable in all his rôles, and the sister, who is the very pretty young lady that the artist generally selects to portray in his works, is always charming. Few of the *Medailles d'Or* of the Exposition were better placed.

MR. WHISTLER'S talents and peculiarities are as well known by this time as probably even he, himself, desires, and both his admirers and his contemners are equally well grounded in their respective beliefs. The former find comfort and delight in his exhibit of etchings and his two paintings in oil at the Exposition; the latter have a story to the effect that the enterprising artist sent some thirty-eight etchings and designs to the United States galleries and then, vexed at some detail in their hanging, withdrew them all and transferred them to the English section where only some seventeen were accepted. But the peculiarities of exhibition juries are well known. Mr. Whistler's proofs and designs show the same wide range as ever,—the slight sketches that in many cases are so very full of suggested life, and light and air and color, and in many others (especially his figure-sketches) show nothing but loose draftsmanship to all the world but their author. His two paintings are a "Portrait of Lady Archibald Campbell" and "The Balcony." The latter in the artist's jargon—which, after all, has a reason in the relation which exists between color tones and musical notes and in the difficulty of finding distinctive, unliterary titles

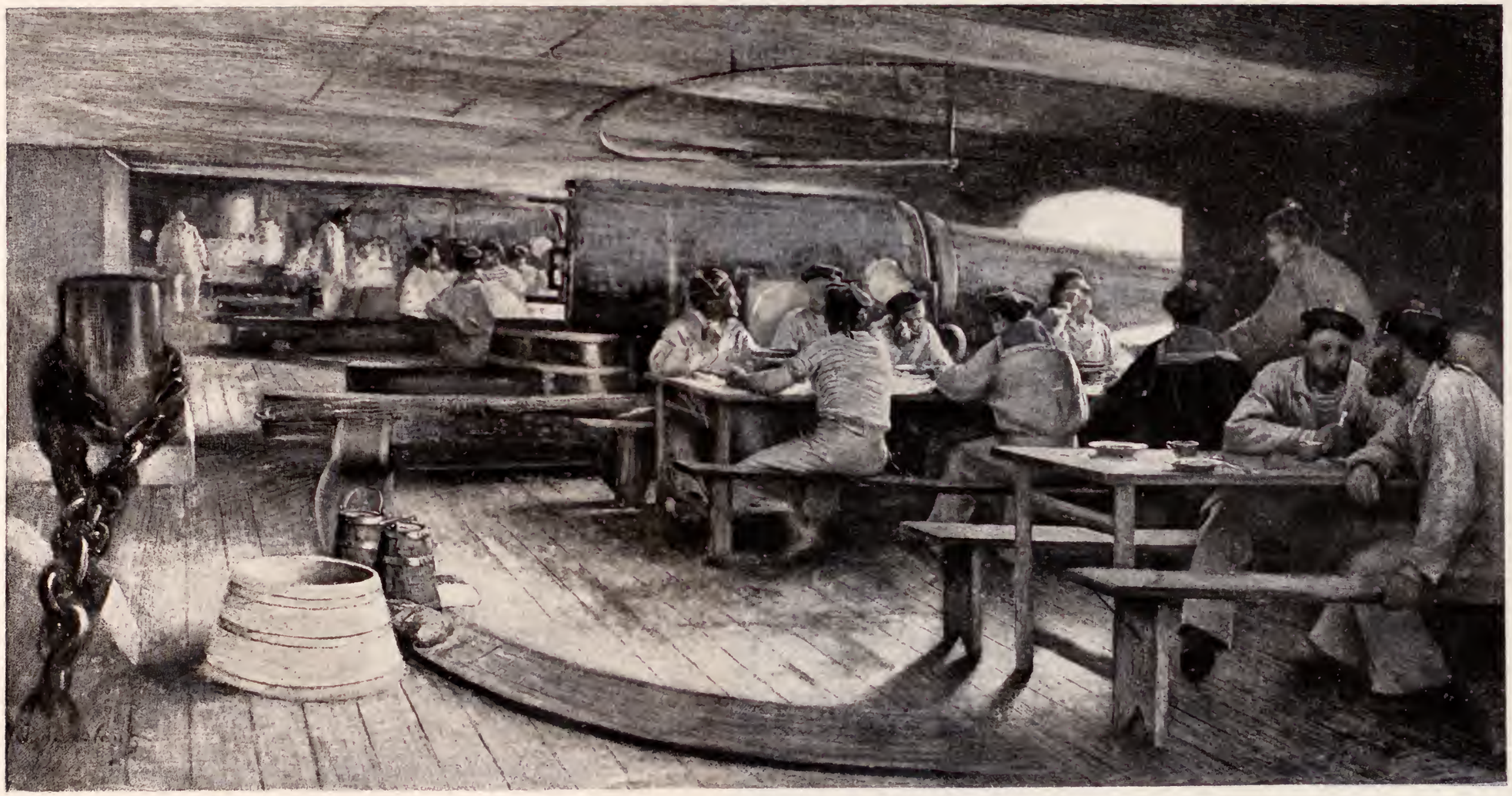
FRENCH SECTION.]

THE YOUNG LADIES OF THE SEINE. FROM THE PAINTING BY COURBET.

THE SQUARE BATTALION

FROM THE PAINTING BY

JULIEN LE BLANT



FRENCH SECTION.]

MESS-TIME.

FROM THE PAINTING BY JULIEN LE BLANT.

for so many studies—is entitled "an arrangement in flesh-color and green." On a balcony of greenish-blue, overlooking the Thames and decorated with great bunches of azaleas, are grouped four maidens in pseudo-Japanese robes of various harmonious tones, flesh-color, grayish-green, grass-green and white spotted with red flowers. The portrait of Lady Campbell was originally known as a "harmony in brown and black," but is now catalogued as an "arrangement in black, No. 7." Very many of the artist's portraits are classified as "arrangements," in gray and yellow, in gray and black, in brown and black, in brown, and in flesh-color and red. This particular one belongs to what may be designated as his

FRENCH SECTION.]

WOMAN IN WHITE. FROM THE PAINTING BY MANET.

Grosvenor-Gallery period, between 1877 and 1884, and which produced many of his "Nocturnes" and the portraits of Henry Irving as Philip II., of Miss Alexander and of Miss Rosa Corder. The portraits of his mother and of Carlyle, "arrangements in black and gray," were first exhibited in London in 1874.

Mr. Whistler's ability to retort tartly when unduly criticised is not without its share in keeping his name before the public, but much of his smartness may be forgiven him in consideration of the really excellent work that he does in combatting that very English establishment of art upon a strictly moral and social foundation, of which Mr. Ruskin is one of the chief prophets and which the so-called "Art Congresses," held at Liverpool and Edinburgh, have so boldly preached. In no country in the world is

FRENCH SECTION.]

THE DEATH OF CHLODOBERT. FROM THE PAINTING BY ALBERT MAIGNAN.

there more need of work done in the spirit of this artist's and of doctrines like his,—that pictures have "no mission to fulfil, a joy to the artist, a delusion to the philanthropist, an accident of sentiment and alliteration to the literary man."

TO commemorate the great International Exposition of 1889 the administration resolved to issue a serious work that should take rank over all the ephemeral Parisian publications of the day and remain the official publication of the Commission des Beaux-Arts. The "principal critics of French art" were requested each one to contribute a chapter, according to their preferences and their special knowledge, and the best photogravure makers, etchers, typogravure makers and engravers on wood of Paris were enlisted to furnish reproductions of the paintings selected for illustration. The number of the best of these workmen is necessarily somewhat limited and it may be remarked, *en passant*, that the concurrence of the present work had the honor of very seriously retarding the appearance of that of the Honorable Commissioners by monopolizing for a good part of the summer and winter the labors of these picked artists. The opening paragraph of the Introduction to this official publication, by M. Paul Mantz, is one of the ingenious and most temperate of the innumerable personifications of the nationality with which, as may be imagined, French literature abounded in the year of grace, 1889.

"The morrow of the 14th of July, 1789, the commenced Revolution demanded of all those who could comprehend her, an elevation of heart that should be worthy the great duties of the future, and the virile enthusiasm of new souls to be put at the service of the regenerated world. The realization of an ideal composed of liberty and of justice implied a renewing of the spirit. In order to embark for the promised land, foretold by these dreams, it was necessary to break forever the cable which bound the national habitudes to the shores of the past; it was necessary to launch out on the unknown sea with an unex-

ST. JOHN'S EVE IN NORWAY

FROM THE PAINTING BY

C. SKREDSVIG

ampled audacity. This prayer the France of 1789 addressed to all her children; the country invoked the concurrence of all social forces and of all energies. She forgot no one in this appeal to the rescue, and she did to art, that privileged manifestation of the French genius, the signal honor of believing that it would not refuse to her the succor of its collaboration and the charm of its ornament."

Painters, sculptors and architects had, however, it may be said, vaguely begun to feel the coming of this reform during the latter years of the reign of Louis XVI.; in the ateliers of painting, especially, there were signs of fatigue in the school of pastorals and allegories, doves, Loves and Graces. "At the time when Mme. de Pompadour was still living it had commenced to be the fashion to be enamored of antiquity, of which the notions were sufficiently confused, and to see in it the means of a sort of Renaissance. Vien, a timid and very mild reformer, had sought to renew the motifs of inspiration with which the masters of the reign of Louis XV., the Bouchers and Carle Vanloos, had so long declared themselves

FRENCH SECTION.]

THE ACCIDENT. FROM THE PAINTING BY P. A. J. DAGNAN-BOUVERET.

satisfied." That which he was unable to accomplish was effected only too vigorously by his pupil David, and with somewhat more grace by David's contemporary, Regnault, but in both of these painters, in whom the Revolution put its hope, the ideal was largely composed of archaism—which was not in the least the medicine needed. The working of the new leaven was visible in the Salon of 1789, but it was not till two years later that the monopoly of "Messieurs de l'Académie royale" to exhibit was broken and the annual exposition was declared open to all artists. "The catalogue is curious to read over," says M. Mantz. "Side by side with the officers of the Academy were placed a whole world of newcomers who, under the ancient régime, were not able to show their works to the public. The libéral principle was established, but the art did not immediately benefit by it. This Salon of 1791 revealed only the appearance of a crowd of painters imbued with the sentimentalism *à la mode*, souls that carried but little breadth of sail and from whom no renewal was to be expected. Among these emancipated from the old regulations one only is truly interesting: that is PRUD'HON. He only exposed a modest design in

black crayon; but this design is a promise, for it demonstrates that, already, its author is conquered by gracefulness. Prud'hon will become greater despite the faithful of David's creed, who have never given him the importance which history accords him."

This eulogy of this artist is repeated by the general sentiment of the present day, even by French critics who have to pause in the midst of their lauding of Delacroix, Courbet and Manet. M. Henner, the painter, avows himself the disciple of Prud'hon, the greatest man since the seventeenth century, he says. Thus does the charm of sincerity and simple "gracefulness" make itself felt, even in this world of realists. In the Centennial section of the Exposition Prud'hon's importance was recognized by the appearance of a dozen of his paintings and of a large number of his designs and sketches. Of the former, one of the largest, and one of the most characteristic, was the "INNOCENCE," reproduced in our wood-engraving, charming in its luminous grays and pale flesh tones. Another example was the sketch for that important composition of "Andromache" which was first exhibited in 1824 and which, we are pleased to record, has found a home in these Western wilds, having been purchased by Mr. Collis P. Huntington at the Secrétan sale and first hung on American walls at the monthly exhibition of the New York Union League Club in December, 1889. Others were portraits, including that of Talleyrand, graceful allegories and mythological suggestions, and two or three devoted to the hero of the hour, the First Consul.

THE very liberal arrangement of the Commissariat spécial des Beaux-Arts which permitted French artists to enter in the official catalogues and for the official awards of the Exposition, works which were not even in Paris, was found to be very much to their advantage by some particular painters and

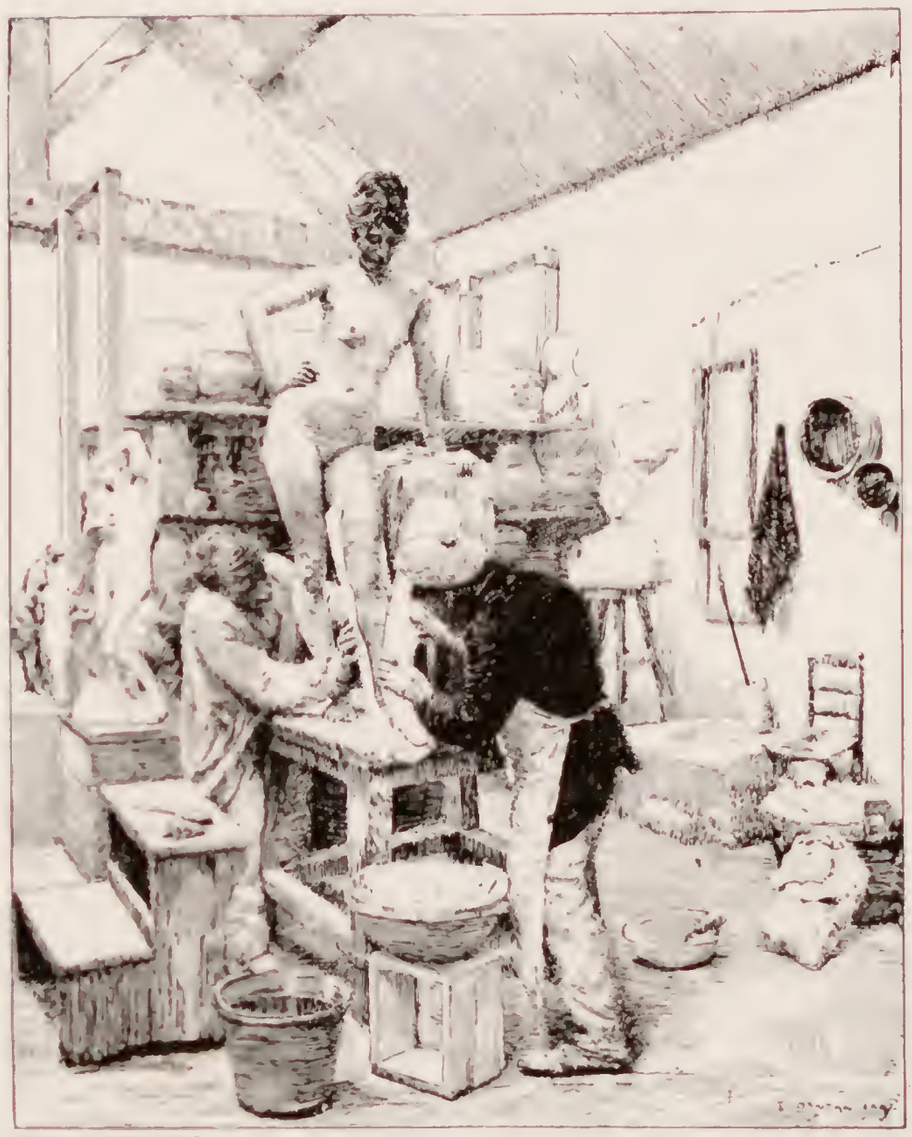
FRENCH SECTION.]

A PARDON IN BRITTANY. FROM THE PAINTING BY P. A. J. DAGNAN-BOUVERET.

PORTRAIT OF MLLE. LFE-ROBINS

FROM THE PAINTING BY

E. A. CAROLUS-DURAN



FRENCH SECTION.]
A CAST FROM LIFE. FROM THE PAINTING BY DANTAN.

sculptors whose most notable *chefs-d'œuvre* had passed quite beyond their reach. This was especially the case of some of the sculptors, whose wares are frequently difficult to transport. One of them was M. CYPRIEN GODEBSKI, who appeared with two entries. The group actually visible in the Palais des Beaux-Arts was entitled "Might crushing Genius," and was just such an official, academical work as might be expected from this conventional title. It was exposed in marble in the Salon of 1888, purchased by the Minister of Public Instruction and of the Fine Arts, and a reduction of it shown in the Salon of 1889. The artist's second group, however, "PERSUASION," illustrated in our pages, remains in the Museum of Lille and is much more to the point. It first appeared in plaster in the Salon of 1881, and in bronze in that of 1886. "The personal note," which is so valuable in a work of art, is here as plainly manifest as in an etching by Whistler; the amateur may not approve of either, but he must at least admit that the conventional and the commonplace—the blackest of artistic sins—are here *nil*. The particularly uncouth countenance of M. Godebski's faun is modelled on that mask which is said to have been the first work of the young Michael Angelo;—the design and balance of his group, the individuality of each of the figures and the very effective contrast between them, would have sufficed to distinguish this work of sculpture if it had been actually placed in the thronged galleries of the Exposition.

The artist's name is not particularly well known in this country, though he has long been employed on large monumental works in Europe and was medalled at the Philadelphia Centennial for his two marbles, "A Russian Peasant Woman" and "A Drunken Moujik." He has contributed somewhat irregularly to the Salons since 1857. He was born at Méry-sur-Cher, in 1835, with Polish blood in his veins, was a pupil of Jouffroy and is a member of the Academy of St. Petersburgh and Chevalier of the Order of Leopold. His principal works are widely scattered,—a monument to Moniusko in the Cathedral

at Warsaw, statues for the generals Landon and Lassy in the arsenal at Vienna, a monument commemorative of the Crimean War in Sebastopol, a monument to Théophile Gautier in the Cimetière du Nord at Paris, etc.

Somewhat less imposing than these, but very ingenious, handsome and decorative, as befits the subject, is the MONUMENT TO LA FONTAINE, the story-teller, the joint production of MM. ALPHONSE-JEAN DUMILATRE, sculptor, and M. F. JOURDAIN, architect. This work first appeared in plaster in the Salon of 1884, but in the Exposition it figured in bronze, heading—as it were—the very important display of the great house of Thiébaut frères, bronze founders, founded in 1789. In the central "Gallery of the Thirty Metres" they had massed many of the most important examples of their bronze and marble work, railed off from the promenade and the entrance guarded by two fine caryatides. La Fontaine's monument rose just behind them, superb in dark bronze and red marble; the lion, the fox without a tail, the ape and the doves doing him homage, a young Eros, full of malice, to represent the human element, and a graceful winged female genius, Fame or History, presiding over all. The great beauty of workmanship in both the metal and the stone, and the admirable manner in which they had been compelled to supplement and support each other, were not equalled by any similar work in the Exposition.

BASTIEN-LEPAGE'S great "JOAN OF ARC"—lent from America for the occasion—hung in a post of honor in the wide open gallery under the dome of the Palace of the Fine Arts. Most of the other works by which he was represented, nineteen paintings in all, were dispersed in the inner rooms of the Retrospective exhibition. Among them were nine portraits, including the famous white one of Mlle. Bernhardt, that of his grandfather, of Albert Wolff and of the Prince of Wales. The early "Annunciation to the Shepherds," now in the collection of Mme. Bashkirtseff, the mother of the beautiful young Russian girl with whom he passed his latest hours, was hung in a corner; "Les Foins," "Mes Parents," "The Potato Gatherers," "The Communicant," "The Forge," "The Little Sweep," even the study of the death-chamber of Gambetta, were all there. The "Jeanne d'Arc écoutant les Voix" is almost too well known in this country to need any description,—the figure of the rapt Listener which has never been excelled and, possibly, never will be in art, the carefully rendered little enclosure with its gray atmosphere that lacks depth and the floating decorative visions, their heads ringed with gold haloes. The careful wood-engraving that we give is as good a memorandum in black and white as can well be had of this *chef-d'œuvre*, but no reproduction can quite convey the hush and mysticism of this scene and, above all, the pale eyes of the Maid that seem to hear but not to see.

Our group of illustrations includes a number of the most famous works that hung in this Retrospective exhibition and were signed by names to conjure with,—MILLET, DELACROIX, REGNAULT, COUTURE and BAUDRY. MILLET'S large display included thirteen of his paintings in oil and an indefinite number of pastels, water-colors and sketches. An important reproduction of his famous "ANGELUS," executed in pastel and charcoal, hung in the centre of a large partition entirely devoted to his service. The original painting was finished in 1859, "and remained in the possession of M. Arthur Stevens," says a writer in the *Magazine of Art*, "without any coveting it." The same authority gives its subsequent history as follows: "At last M. de Praet, the Belgian Minister, bought it from him for £100. Later on Mr. J. W. Wilson purchased it from him for £1440, and when, in 1881, Mr. Wilson's collection came under the hammer, the late W. H. Vanderbilt gave M. Petit, the dealer, an order to bid £6000 on his behalf. M. Petit secured it for £6400, and M. Secrétan, another customer at like terms, and Mr. Vanderbilt tossed for the possession of it. The former won, but, regretting his bargain, he re-sold it to his dealer for £8000. Feeling he had blundered, he bought it back again, but this time had to pay £12,000, having the satisfaction of declining an offer of £20,000 from Mr. Rockafeller, of New York. The statement that

THE PROMENADE

FROM THE PAINTING BY

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